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Now and Then - A Journey in Art

Carson Murphy

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***NOW AND THEN –
A JOURNEY IN ART***

***SENIOR THESIS
MAY 2002
CARSON MURPHY***

Carson Murphy
Senior Thesis
April 1, 2002

What is Dance?

When I think about the question, 'what is dance?', I first think about what dance is to me personally, and why it is that I choose dance as a way to live my life. I dance because it serves as a means for me to express myself. I dance because it makes me feel the most alive. I dance because of the lifestyle. I dance for *me*, to get to know *me*, to love *me* – and then to share all of this with others.

I am not the only one that has thought of this, and I am not the only one who dances – because everyone can dance. Not all people will admit to it – but dancing is one of the ways in which the human body expresses itself that we can all take part in. Dance is freedom. It is not being bound by constraints and being able to move freely in your body. It is a mode of expressing that has been practiced for thousands of years and will continue to be practiced as long as human beings live and wish to communicate.

Let's look at some of the other ways in which we can look at dance. "Dance is a transient mode of expression, performed in a given form and style by the human body moving through space." (Joann Keali'inohomoku, from *Dancing: The Pleasure, Power and Art of Movement*) Dance is rhythm. Dance is breath and energy and desire. Dance is a form of expression through the use of gesture that uses the elements of time, space and energy to communicate. Dancing is natural. It is what we do to "bring order to disorder". (Lady Walquer) Dancing is a way of narrating our lives. Dancing gives our

lives meaning and defines our humanity. Dancing is our way of redefining and making sense out of our lives.

People dance for so many different reasons, and every culture in the world dances. Richard Krauss looks at some of the reasons people dance in his book, *History of the Dance*. Dance can be used as a form of social affirmation, or as a means of religious worship. It can be seen specifically as an art form, “an outlet for self-expressiveness and creativity”. It can be used as an expression of nationality and pride. It can also be seen as pure social entertainment, or as a recreational outlet. It can be used as a form of courtship, a means of education, as one’s occupation or as a therapeutic tool. The way that we choose to use dance, whether it be as a recreational activity or as a profession, determines the level of proficiency and investment one will have with dance and the many elements involved.

There are many ways in which dance has been shown to draw on a connection between our human existence and the forces apparent in nature. In the Hopi culture of the Southwest they use dance to “get in touch, quite literally, with the forces of nature that govern the world.” (Jonas, *Dancing: The Pleasure, Power and Art of Movement*) This is the case for many cultures – the dance is performed for a spirit audience as opposed to an audience of spectators who have paid to see the dance performance. In Indian culture, the gods dance as well, so dance is a way of becoming closer to the divine. For this reason, dancers in India have always been regarded very highly – which may surprise those of us living in a western society that tends to look down on the arts and dancing. Isadora Duncan, one of the great pioneers of modern dance, also drew on nature for her inspiration in dance. What was so striking and different about her was the

way that she “aimed to transform natural movements into the stuff of art.” (Susan Au, p.161)

We in our western society tend to think of the image of the ballet when we talk about dance, but dance is and has always been so much more than that. Ballet has long been a very structured, narrative form of expressing a story – and dance encompasses a far wider range than that. We have seen examples of other ways dance has been used in relation to nature – but in also in Western dance we saw a major shift brought about by modern dance, in the way that dance as a performing art was viewed. Starting with Duncan, but moving swiftly to dancers like Paul Taylor and Merce Cunningham, we saw a redefining of the traditional place dance fit in our society. Starting in the 1950s, modern dancers began to look at the ways in which the fundamentals of dance had always been used, and radically reshaped them. The form that had always been assumed was now dropped, and the fundamentals of dance were reshaped to fit an ever-changing set of creative human beings. Yvonne Rainer put it well in the following manifesto:

“NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendence of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved.”

Let’s now look at the elements that make up dance, so that we can better see the different ways in which they are used. All dance uses gesture, as well as the bodymind connection and the elements of time, space and energy to convey meaning. Time is the first of these elements and the part that relates back to the rhythm of our life. We cannot imagine our lives existing without time, and it is one of the most basic yet powerful parts of our everyday lives. There needs to be an organization of this time within the dance though, which can be either based on the breath of the body, or more metered in its’

arrangement. The tempo and duration of the dance also fall under this category, and are things that we notice right away when observing any kind of dance.

Our temporality is part of what makes us human – without time we can have no awareness of existence. Time is of the essence – the essence of who we are and what we are to become. Our ideas of past, present and future and the ways in which we look at life spans all rely on our idea of time. Dance exists in time, of course, but it also offers us a way of reshaping time – in our use of tempo, duration, meter and pulse.

The element of space concerns the use of level, path and shape. The level that the dance is using can be either high, mid, or low level movement – and usually the most affective dances use all three of these levels. When referring to path we can talk about the dance using axial pathways that stay in one place primarily, or using locomotor pathways that move through the space in either an indirect or direct manner. The shape of the space used is either symmetrical or asymmetrical in their design. Shapes can be very angular or very curvy, and can be made with any or all parts of the body.

In Laban Movement Analysis the space effort is seen as having the most consciousness involved in its activation. Gestures can demand either a direct or an indirect attitude toward the space, all in the power of the dancer or choreographer. There is so much room for creativity in the use of space – and this is part of what modern dancers in the 1960s and 1970s were rebelling against – traditional notions of how space should be used. Ballets almost always occur facing the audience and in symmetrical patterns, so choreographers like Taylor and Cunningham began to experiment with using the space in radical new ways. Space is three-dimensional, and will always involve

human bodies and objects. Beyond this, and the basic laws of physics, there is room for any movement in any way that your mind can imagine.

The energy found in dance is the third and often the most important element we find. The philosopher Suzanne Langer argues that it is the energy, or vital power, of dance that sets it apart from other forms of art. When we are talking of energies found in dance we could be referring to indulging, passive qualities or more aggressive, fighting qualities. The energy that we use in our dancing can be categorized as free or bound, sustained or sudden, strong or light. Different kinds of dance and different cultures use different qualities or combinations of these qualities, and this in turn has an effect on how we feel about the dance.

Dance can use these three categories of space, time and energy in many different ways, and this is where we see different styles and meanings of dance emerge. Ballet uses these elements in a very traditional and predictable way, for the most part. Modern dance pioneers, like Trisha Brown or Paul Taylor, have tried to radically redefine our notions of space, time and energy through their work. One of Taylor's very first pieces, *Duet* (1957), was a radical interpretation of these elements, in which "he and his pianist remained motionless for the duration of the dance, which was accompanied by a 'non-score' by John Cage." Brown's *Man Walking Down the Side of a Building* (1970) depicts a man using a hitherto neglected space to conduct his dancing on. These choreographers, and many other choreographers before and since, have made an effort to not allow us to fall into a predictable use of the elements involved in our dancing and to continue to grow and try new things in our bodies as well as our minds.

There is something absolutely ineffable in a good dance, for dance tries to “find the movement that the words don’t say.” (Daniel Nagrin, 79) All dance involves gesture, no matter what culture it is found in. Gesture can be defined as “a single movement or....series of movements which may or may not have literal meaning. A gesture can be performed by any part of the body...” (Judy Scalin, operational definition) In every day life we tend to use very literal gestures like waving or smiling, but dance tends to use more abstract and symbolic gestures to get its’ message across. Often these gestures are taken from things we do in everyday life, and then exaggerated or abstracted so that they are made into “dance”. Gestures span across cultures and age groups, they are a way of communicating on the body level without ever having to speak. This should show us, once again, how dance is so truly human at its’ core. It is the only universal means of communication and expressing that we all have. Although dance is universal, it’s amazing to look at the different ways various cultures choose to use their dance, and the kinds of elements that come forward in their style.

The kinds of movements and ways these elements are used in each culture’s dance reflects the climate and land that they live in, and also the things that are important in their lives. We can look at hula dance and see fairly easily that this kind of dance originates from near the water, due to the undulate, flowing qualities seen in its’ gestures. We can see that African peoples rely heavily on the earth for their survival, and so their form of dance is very grounded in its’ movements. Each kind of dance tells us a little about the people that are performing it – which is fascinating to me. It’s as if we have this whole world full of people that are all primarily the same in our genetic make-up, but how we choose to express ourselves is so very different from each other at times. There

is something common that we can all relate to in certain forms of dancing, and this quote on the feelings and qualities evoked when Isadora Duncan danced is beautiful in describing this –

“It is far back, deep down the centuries that one’s spirit passes when Isadora Duncan dances; back to the very morning of the world, when the greatness of soul found free expression in the body, when the rhythm of motion corresponded with the rhythm of sound, when the movements of the human body were one with the wind and the sea, when the gestures of a woman’s arm was as the unfolding of a rose petal, the pressure of her foot upon the sod as the drifting of a leaf to earth.” (Jowitt, 69)

This should all tell us something profound about dance. It is obviously a thread that connects all human beings, and it’s not usually given much credit in our modern western society. We tend to be too materialistic and very “mind” oriented, our focus has gotten too far away from what our bodies are trying to say to us – what they really want to do, which is dance. We strive so hard to discover as much as we can about the world that we live in through our advancements in technology and science, and sometimes we overlook that which is most obvious and fundamental in order to extend our awareness. Through dance we can learn where words continually fail us, and through the movement of our bodymind - through our dancing - we can extend our awareness of the world in which we live.

In answer to the question of ‘what is dance?’ I would say many things. Most fundamentally though, dance is a form of expression through humanistic elements we all share, no matter how different each culture’s interpretation may seem on the outside. We are all connected by the fact that we DANCE. As Paul Taylor says in his autobiography, Private Domain, “Dance is as limitless as the universe, so full of possibilities and golden dreams that it can be anything that one cares to call it.”

*"Dance, when you're broken open.
Dance, if you've torn the bandages off.
Dance in the middle of the fighting.
Dance in your blood.
Dance, when you're perfectly free."*

-Jelaluddin Rumi

Works Cited

- Au, Susan. "Ballet & Modern Dance". Thames and Hudson Ltd, London. 1988.
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- Kraus, Richard. "History of the Dance". Prentice-Hall, Inc., New Jersey. 1969.
- Nagrin, Daniel. "Choreography and the Specific Image". University of Pittsburgh Press. Pittsburgh, PA. 2001.
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Loyola Marymount University
Department of Theatre Arts and Dance

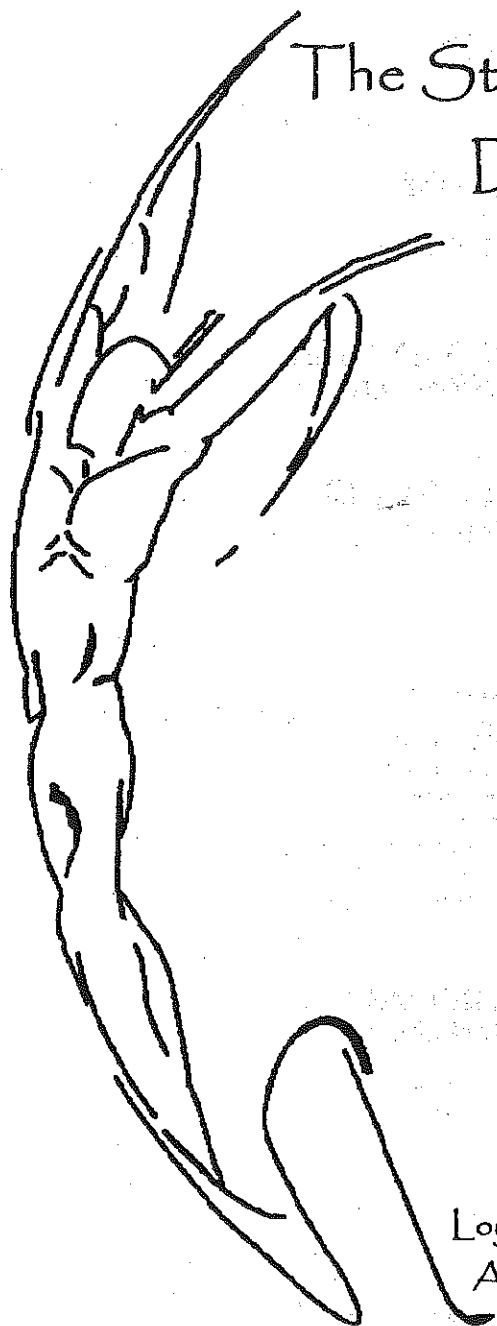
presents

The Student Dance Concert 2002

Featuring the choreographic works of

Amy Allen
Anni Blackhurst
Tawna Crone
Monica Dutta
Marjani A Forte
Jessica Harper
Danielle Haskin
Sara Kay
Jennifer Kakuno
Mandy Mickles
Monica Miller
Carson Murphy
Jennifer Symons

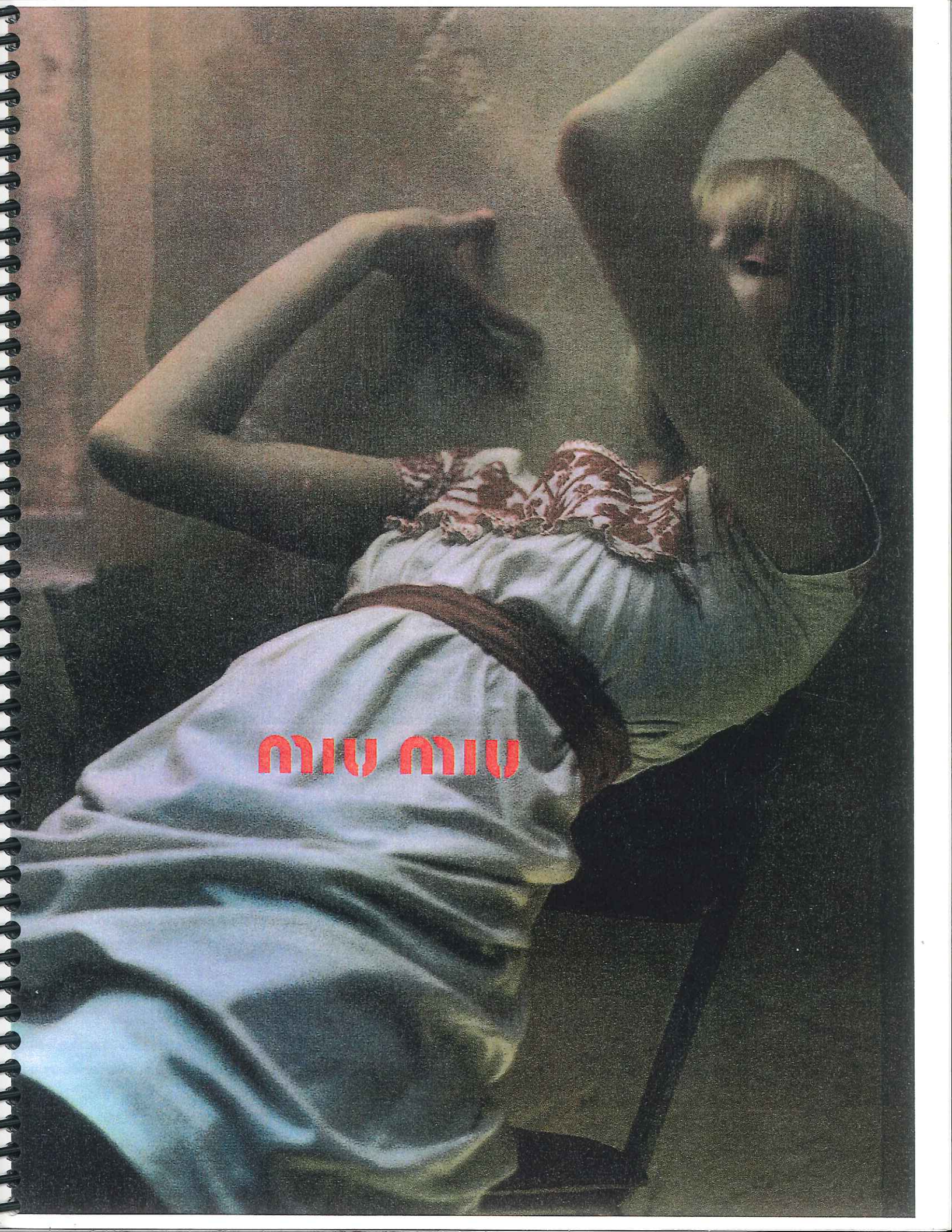
Strub Theatre
Foley Building
Loyola Marymount University
April 24-27, 2002 8:00PM



DANCERS –

I am looking for 5-7 girls to be in my senior thesis dance piece and was wondering if any of you would be interested. I am going to choreograph a modern piece that uses a fusion of a couple styles I'm interested in and also engages in a lot of exploration. Because of this I am looking to work with people whose dancing I am already familiar with and can work with in a comfortable setting. I would like to have my rehearsals 8:45-10:15 on Monday nights. Please leave a note in my box, talk to me, or call me as soon as possible. [REDACTED]
Thanks you guys....have a great day!

-Carson



שוור שוור

October 7

- WORK in Studio alone -

* Isaac Stern #1

* AP #13

- starting w/ focus on
feet, slow w/ moments
(certain counts) of accent

- lunge arabesque chug
w/ arm throw

- lony ~~dog~~ foot in

- 2 pitches leg second
(just a few of girls)



and one falls to floor
walk foot: hand out,
then other arm pulls
back over

get up somehow (jump
w/ arms overhead)

rhythmic walks -
w/ turn w/ foot dragging
; arms spiraling

PARTNERING!

* October 29th
rehearsal

• DANCERS

Katrina, Danielle, Jess, Mor

• Rehearsal 8-9

↳ set opening through Jess: Mor
duet

• start w/ M: K in front left side
D: J in back - doing all facing
floor phrase into standing ^{back}
phrase, into J: M's duet

• start next week w/ K: D coming
in from stage right

• make solo for M @ beginning

Nov. 7th
It's so hard to keep up
w/ everything! School, dance,
love, social life, taking
care of myself. Tonight
I'm not going out, just
staying home, studying &
sleeping!

Thesis - met w/ Scott
today, he's coming the 18th
& watch... a little nervous
of sure which music
to use - Requiem or the
Bach. Both good in diff.
ways, but not sure if
combining them would
work. →

I love the girls in the
dance though. They work
very hard & will dance
well together. I would
like to be inspired
this next week to find a
motivation behind my
dance - art, philosophy
life. Talking to Jarku
will help I'm sure
Right now it's very
Dionysian in its nature
needs the Apollonian
influence.



Nov. 13th

Journal o' the senior Thesis.
Words of inspiration for
me?

- sharp vs. smooth
- conflict relationship
- resolution loneliness
- SLASH isolation/isolating

ook @ Taylor videos
etwork: Rukuda poetry
o this weekend to B: N
13rd St. Hang out, listen
music choreograph.
Scott coming on Sunday?
working on the 3rd

Nov. 20th

Good rehearsal on Sunday -
2 minutes of dance done,
but would like to tweak:
fill it out some more... new
sections of the "climax" music
that I like, looks great on
Jess - would like to work
on it looking natural in
the other dancers' bodies. Just
working on trying not to judge
myself, just working hard?
drawing from many different
areas that are interesting
to me. Found cool magazine
pics - this weekend I want

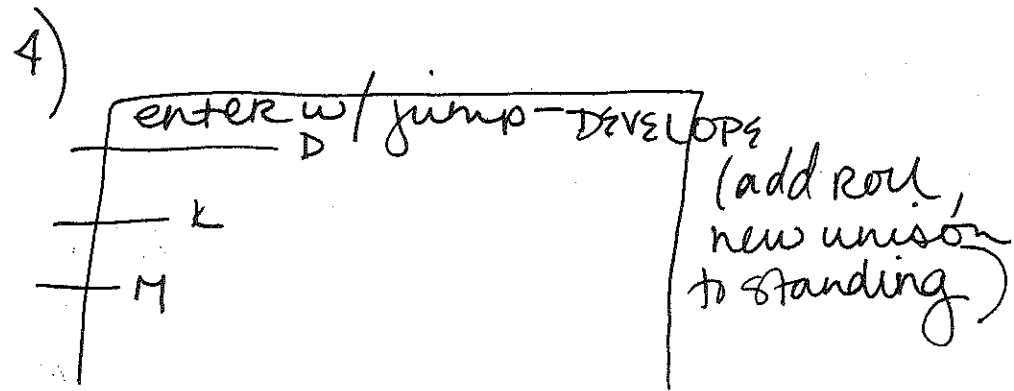
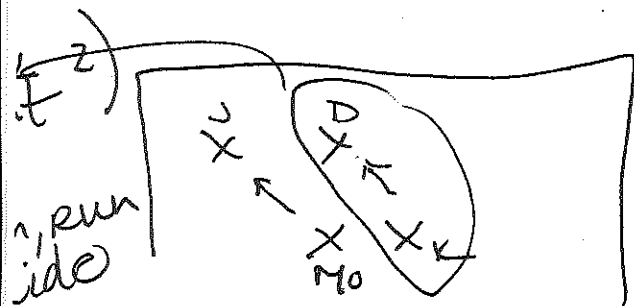
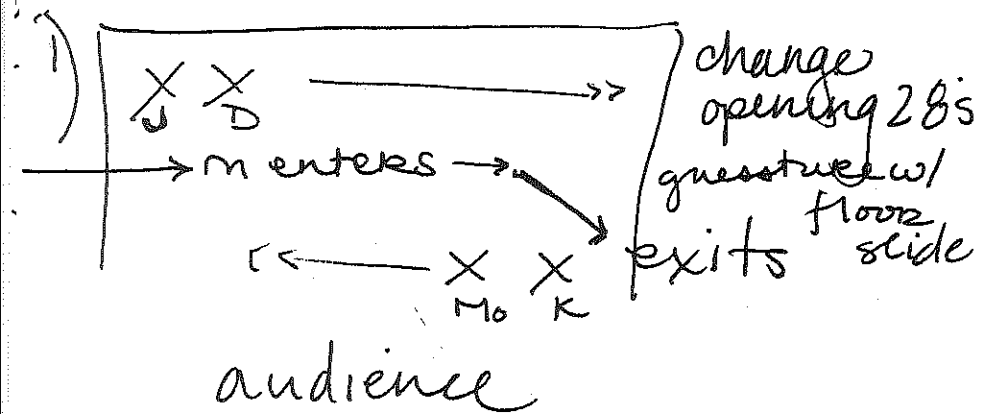
go through some of my
d notebooks: philosophy
works to look for interesting
ideas/quotes.

1989

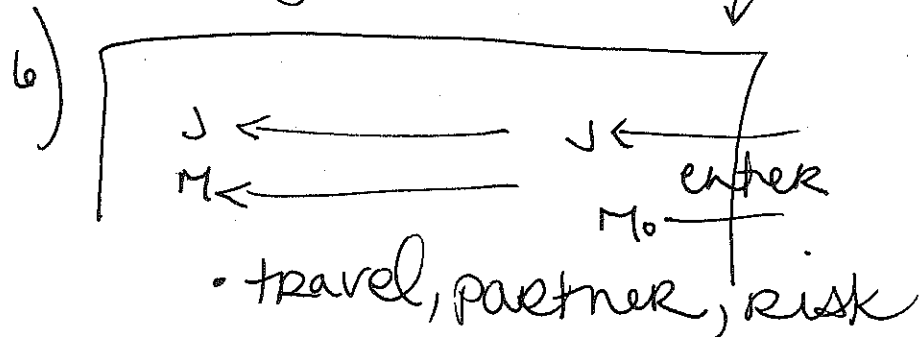
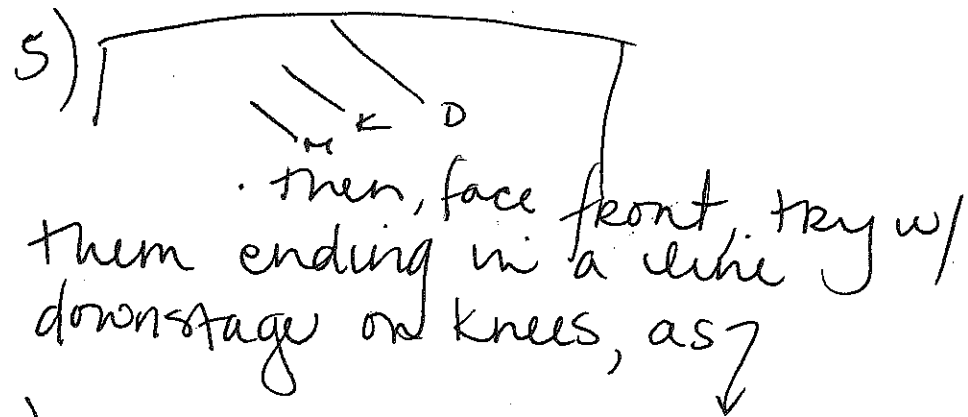
Nov. 28th
Having paranoid dreams of a
failed senior thesis that
everyone hates. Cannot worry
about this - or compare it too
much to other people's work -
only to my own ideas of what
I want to achieve in doing it.
So. Want to work more on
being rhythmically complex..
more stops: starts. Megan
ENTERING in beginning - or
trading her w/ Jess because of
her injury. want to elicit
a feeling in the audience.
Chaos / Beauty / madness: unity

y of movement.

Start



- change 2nd scoot back to roll ^{over} →
- move on to unison



te

and in your own space,
id knows you are there."

Dec. 2nd

DECEMBER!!! AAAH. Wow. So close to
being done with the semester -
im going to make it! I always
feel a million times better once
I start living & MOVING in my body.
It's then I truly feel ALIVE and
like myself. Such a huge part of
what makes me HAPPY & PASSIONATE
takes place in the movement of
my body - the way it feels as it
moves through the space, as it
feels tired, sore, out of shape -
IN shape (much better), worked...
the list goes on. Get go of what
other people think... especially
other people you don't really
care about, or who may have
a different opinion than you.

→

not went to the gym: worked for
little while on thesis. Changing
beginning to Jess entering w/
inky/tweaky guestlike phrase
and the exiting (stage R → L?)
while 4 girls start on floor-
non doing beginning 28s by
herself, then others adding on,
uttering short: moving into
reaching floor phrase / going on.
J entering to add on w/ non in
duet, change a little - teach
them. 3 girls entering, they
exit. (Rolling 2nd shift, takes them
off: m, D, K on) 3 girls section-
go over / CLEAR. They stop (on stage)
while J: non enter / duet. Then
all unison. Duet? Starts? STOPS.

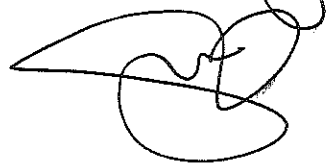
Nov. 2nd

Scott came to rehearsal: if
went well. I feel much
better about showing it
tomorrow - things are more
"set" the intention is there.
Themes/focuses → idea of
ISOLATION: INDIVIDUALITY. Non:
Jess - separate but the same
idea of interaction w/ other
humans. HUMANITY of it
all. Looking @ each other.



Blank page - same as a
dance ——— starts
w/ an image in my
mind and results in
bodies moving in sync:
for a purpose for a
period of five minutes —
fancy myself a "creator"?
Not really, so much, when it
comes to how I think of it —
I'm just getting my job
done — rushing myself for 5
minutes of time, 4 nights
in a row. . . That's life
though, isn't it? Work you

ole life to get into a job
it will see the death of
because of 1 foreign
and issues. but that
is what life had planned...
the grand scheme of things,
is meant to question life,
my relationships w/
us, whether it be through
conversation, random
acts... or dancing. I
try to do the best I
can, and nothing less.



01.21.02

First rehearsal back last night,
just an hour of review to
get it back in all our heads.
have almost 3 minutes of the
dance-would like to get another
1 1/2 - 2 minutes of choreography.
Mony wasn't there so it was
hard to really work on any
new stuff...

Next week Scott is coming,
and I would like to play
around w/ time & space @ the
beginning, as well as adding
on some new material w/ 2
duets & 1 solo happening -
utilizing stillness to
accentuate the movement.



01.27.02

off comes to rehearsal
right @ 8:30 - Jim excited,
will help me look @ it w/
different perspective. Want
go into a canon of combo
/ Dan starting, 2:2 adding
i, but NOT symmetrical.
ds up w/ 2:2 doing partnering
kases (@ same time?) and
in alone... she exits?
re of each the other duets
leaves their other half?
we have 2 separate dances
orig around the stage w/
our own words. Hmm.



01.27.02

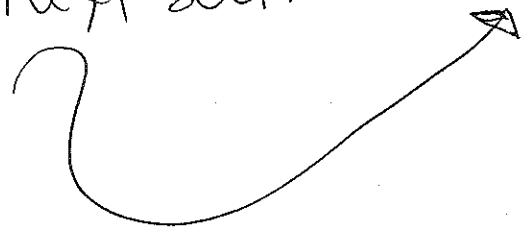
Had rehearsal, it went
well. Added on canon?
tweaked some of spacing
in earlier sections. About
3 1/2 minutes, which is good
Next week Scott can
help w/ spacing & ideas for
the duet-section/end. I am
really happy w/ the way
things are coming through -
want some more freaky/
weird sections.



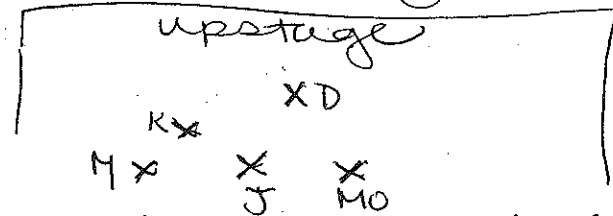
01.30.02

ress! Last night at
esis Judy showed us some
the finished products
on years past - and it
any kind of freaked me out?
t because I don't think I
it get it done, or I don't
until it'll be "good enough",
t just because we're barely
eking the written part: it's
ewhelming to see the end
oduct. But, we did - so now
I just think about it up
ositive way: just use it
an example.

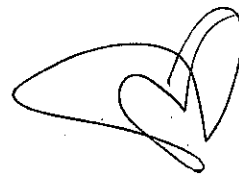
Ideas for next section



Dancers are on the ground
after the canon - 3 will stay
there, 2 will get up.



I think I would like to
have Katrina (Jess or
Danielle) be the 1st duet,
while the other 3 stay on
the ground & do a variation
on the first movement theme
from Mon's beginning. Then
Mon: Dan would get up w/
another duet? leave Megan
alone on the floor.



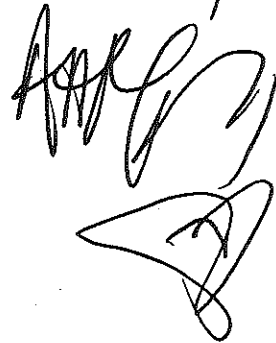
February 3rd

ridic week—very tired, and
eating myself up about it...
HIS WILL NOT HELP! I need to
rest, as I am right now,
at well, talk to the people
over; just get my shit done to
the best of my ability. I think I'm
doing a pretty good job—so I'm
going to try not to stress too much.
I've been very productive today—
and I know I will feel better
after rehearsal tonight.

So... TONIGHT, TONIGHT—Scott is
coming—so I would like to work
~ really tweaking & refining
what I have—looking at
singing especially.

want to start the next section—

1 duet, 1 solo, the other 2 exit,
then come on again as 2
others exit...



FEBRUARY 6th

ident showing #2 last
ght — a little bit of
ess is gone, thank god.
e piece went pretty well,
girls looked great;
have about 4 minutes
e, so I feel like I'm on
way. It bothers me that
don't get feedback? that I
went really heard much
on anyone except Scott...
he has given me good
back? I maybe want to
us on someone coming in
ring J? It's duet? then
ting back, the rolling
it out to meet up in the
regional — Dan, maybe?

also ending w/ 2 people, the
rest doing super slow
funky movement in the
middle, solo (Jess?) going
around the outside...
fade out — all in silence.



*It's my work — as long
as I'm growing & seeking
learning — that's a success
work for me.

02.15.02

title? Something to do w/
contact, isolation, relating to
opie but being ultimately
- one own w/ one thoughts.

end of dance - enter Jess?
regan, megan similar solo
it on high level, jumps?
K very subdued duet
w/le Mon? Dan exit.

02.16.02

-Went to the gym today:
worked on new movement
for the dance. I'm trying
to work more on detail:
dynamic differences), and
I have some good ideas
for the next section, which
will lead into the end, which
I would like to be Mon:
Jess, ending w/ Jess on
stage? Mono exiting. Jess
phrase, ending in a wild
turn/ling, while Mon is
on the other corner doing
a languid, slower flowing
phrase. - then Jess runs,

Mon lifts her, then she
rolls the other way, starts
the beginning phrase - Mon
rolls to her & touches her
& arm, then exits...
Jess is left on stage.



[02.17.02]

on last night's rehearsal.
it went really well, considering.
Monica & Jess were not there.
I taught the girls the 2
phrases I had been playing
around with - one for the end
the other for the 3 of them
to do while Mon & Jess have
their first duet. I liked the
results of what they looked
like doing the movement...
they were all focused &
invested in the material.
Speed up the reprise of the
1st movements, that is the

now I want to work on
it - plus Jan & Mon's duet
is development. Katrina's
so looked nice, I am so
impressed by her dancing &
- spirit. Megan was dancing
really beautifully last night
- I think I really
did this time to just
meet with these ladies
& out of Jess & Mon. new
is, stuff to develop, but
moving forward.

rehearsal 02.24.02 → HANDS!

03.10.02

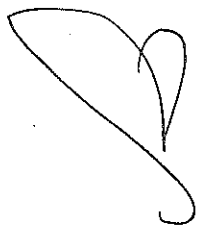
Rehearsal tonight, probably
mostly w/ Mon & Jess - I want
the ending to stay the same,
with everyone exiting
really suddenly, leaving J & M
both doing the same slow,
hand-oriented movement...
Then J will break out & run
to Mono. Mon will lift her,
Jess will fall to ground &
Mon will exit... Jess will
start beginning motif *

03.17.02

final rehearsal before
dedication — Things went
all, music was much
better. Girls are performing
all, more distinctions —
red' up some of the transitions

DOM. (ER)

DOM. (ER)



NOTES 3.17.02

• sharp @ beg.* — Mon twist

• Mon/Jess roll

• trio diagonal

• Dan/Mono duet : kat
solo

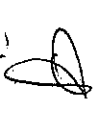
• Mon @ end*

Dan call
[redacted]
[redacted]

MARCH 19

Adjudication last night, it went really well. My dancers were beautiful! They really reformed the piece well. The music ended up working really well.

MARCH 20th

My piece was selected to be in the student concert, which makes me extremely happy & excited. Scott wants me to think about changing the ending because he thinks it's too dark & sad, but I really don't know if I want it to be a "happy" ending. 

April 8

Meeting w/ Karen for lighting! Yay! She rocks.

April 25

ning night was awesome:
dancers never cease to
amaze me. It has been so
harding to get to work w/
se 5 beautiful dancers;
men. The costumes & lights
& really good & I have
learned a lot being in
theater this last week.

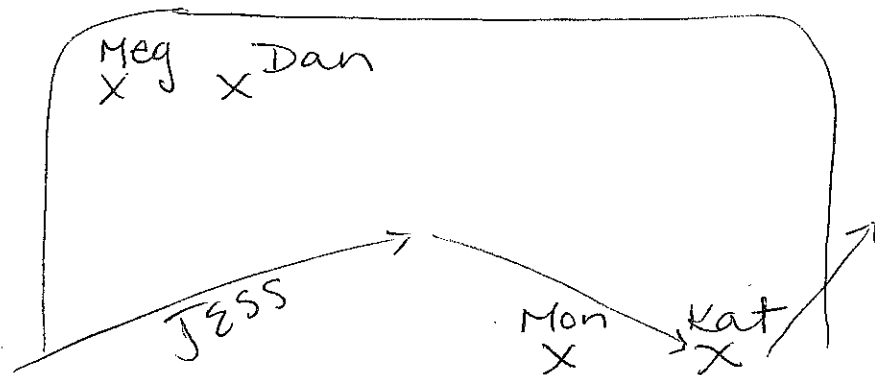
May 7, 2002

The show is over & I feel really
good about how it ended up.
The dancers made everything
so easy because they brought
so much passion & dedication
to the piece. Karen's lighting
design was like nothing I
imagined — but as is with
most things in life, it
ended up being amazing &
much better than anything
I had in mind. The costumes
were already made & in
storage... They were simple &
flattering & looked great. Each
time I watched the dance,
especially once it was on the
stage, I found so many new

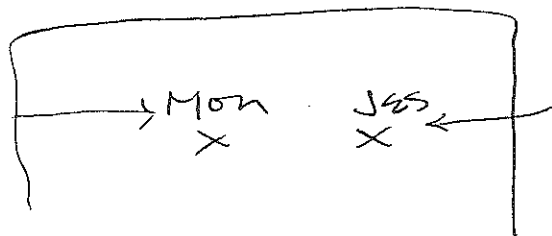
levels to interpret & analyze
it on - which truly fascinated
me. It just strengthens my
feeling that there are so
many levels to human
knowing & to our spirits -
there is no end to our
learning: growing.

map of dance ①

opening:

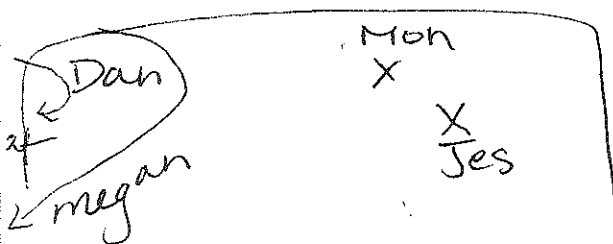


- Mon's solo.
- she ends, all 4 repeat @ own time
- JESS enters.
- JESS exits
- all 4 end up in unison, 3 exit, enters Mon & JESS stay →

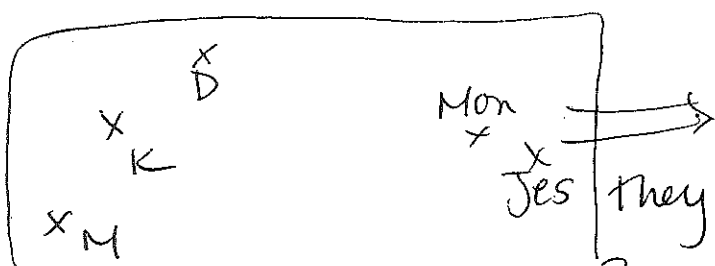


(2)

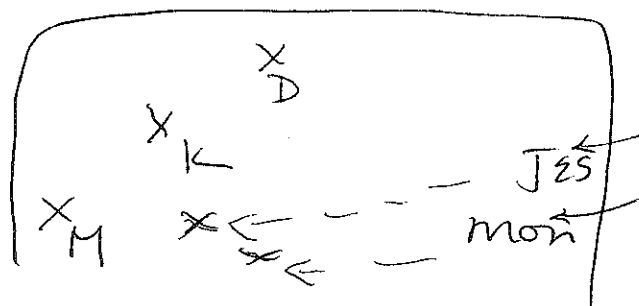
as dance duet, 3 enter & exit in canon from stage R



once they exit: Mon & Jess hit the ground, 3 re-enter & join M & J



they exit:
3 continue diagonal, w/ Megan breaking off into canon.

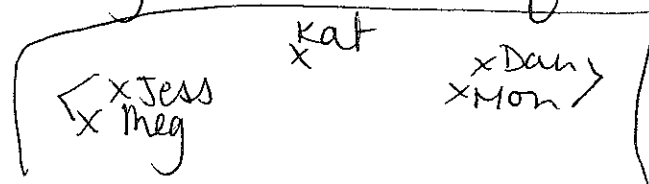


(3)

- 3 end roughly where they began for this section, Mon & Jess re-enter stage left w/ duet (overlaps end of trio)

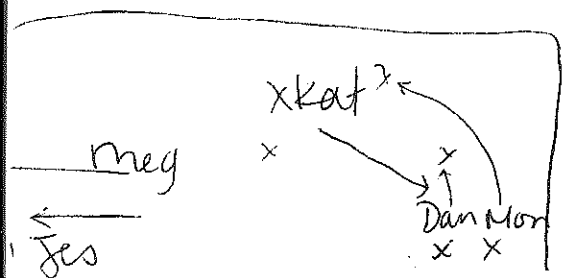
- when they land/fall, Danell starts new canon phrase, traveling through & then back to her place, Jess & Mon start next, Meg & Katrina last

- once all 3 groups fall, all roll on floor to bring back motif from beginning

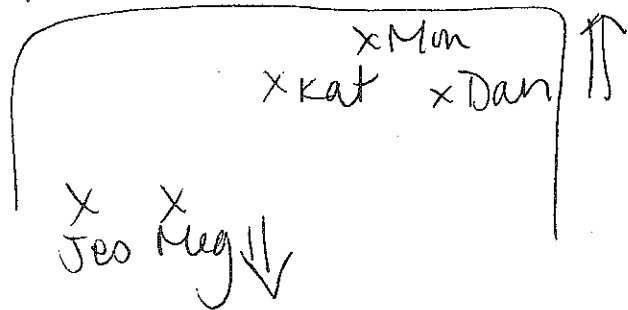


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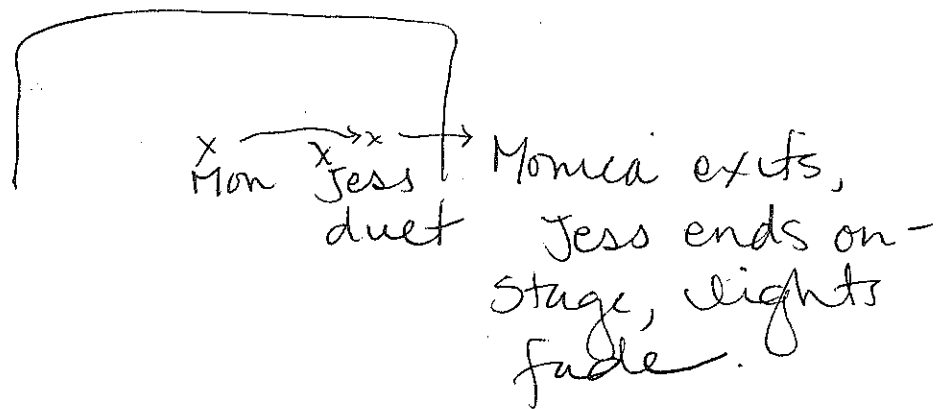
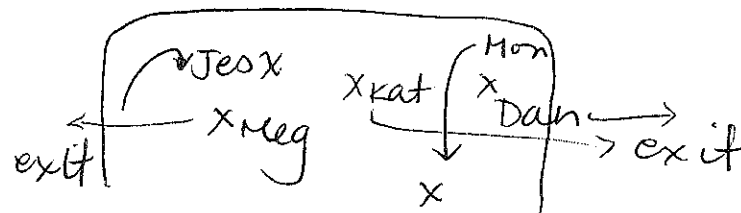
each of the girls gets up off ④
 & floor, Meg; Jess exit
 & Dan; Mon do a question
 set downstage left, Kat and
 solo



Kat, Dan, Mon finish w/ trio
 while Jess enters during the
 time, on opposite facing w/ diff
 timing, Jess & Mon break away
 & finish w/ duet, Jess solo



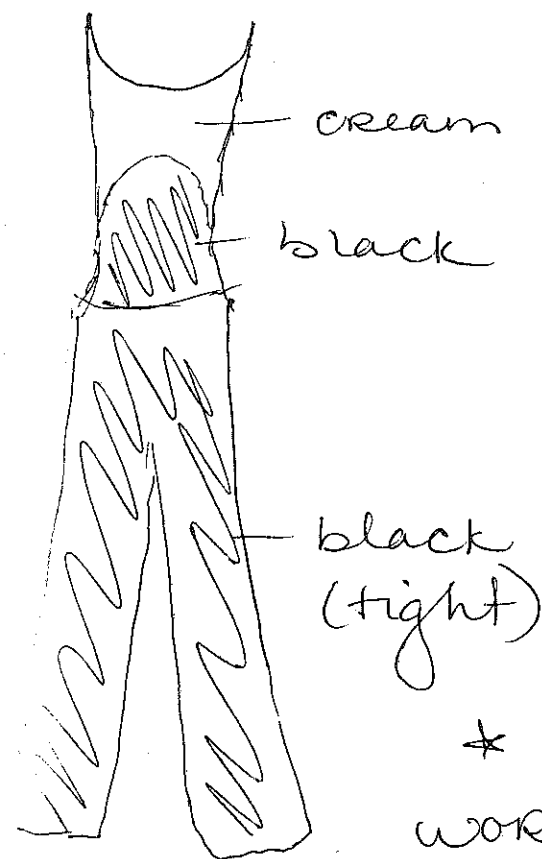
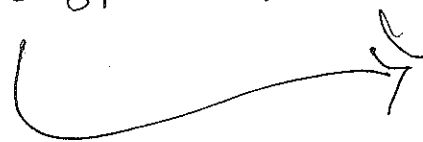
⑤



the end.

1/ COSTUMES

Initially I wanted capri-length
only pants and tight,
glam looking tops. I
didn't find anything
that satisfied my taste, was
within my price range -
so instead I went with
the costumes I found
in the storage from past
dance concerts. This ended
up working great because
the costumes looked amazing
on my dancers, they were
very nice quality and
they didn't cost a thing!



* all 5 dancers
wore the same
costume, with their
hair back off the face,
and heavy street make up

Carson Murphy

Hello concert dancers and crew,

Here is another copy of the calendar, amended to include a more detailed production schedule, and a copy of the tech/dress/performance schedule for both the faculty and student concerts. (The specific tech times for the student concert will be decided after adjudication.)

Please look this over and see when you will be needed in the theatre. It is required that you are present at all rehearsals, so begin planning now!!

Dates to note!!

February 28 th , Thursday	<u>Faculty Concert</u> Tech Showing 7:00PM Studio 239
March 18 th , Monday	<u>Student Concert</u> Adjudication 6:00PM Studio 239
March 27 th , Wednesday	<u>Crew Meeting</u> (both concerts) 5:00PM Strub Theatre
March 27 th , Wednesday	<u>Faculty Concert</u> Costume Showing 7:00PM Strub Theatre
April 1-13	<u>Faculty Concert</u> Tech/dress/perf
April 15-27	<u>Student Concert</u> tech/dress/perf

It is imperative that we have 100% attendance at all showings. So please make arrangements to be there.

Thanx,

Damon Rago
Production Manager

May

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
			1	2	3	4
5	6	7	8	9	10	11
FINALS WEEK STUDY HARD!!!					BACCALA UREATE MASS GERSTON PAV. 7:30 PM	UNDERGRAD COMMENCE MENT SUNKEN GARDENS 10:00AM
12	13	14	15 GRADES DUE NOON	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

2002

April

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
Faculty Concert poster & Banner go up	1 Faculty Concert TECH Strub Theatre 6:00-7:30 7:30-9:00 9:00-10:30	2 Faculty Concert TECH Strub Theatre 6:00-7:30 7:30-9:00 9:00-10:30	3 Faculty Concert TECH Strub Theatre 6:00-7:30 7:30-9:00 9:00-10:30	4 Faculty Concert TECH Strub Theatre 6:00-7:30 7:30-9:00 9:00-10:30	5 Faculty Concert TECH 1:00-2:30 2:30-4:00 DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	6
7 Faculty Concert Strub Theatre DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	8 Faculty Concert Strub Theatre DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	9 Faculty Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	10 Faculty Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	11 Faculty Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	12 Faculty Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	13 Faculty Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain
14	15 Student Concert Strub Theatre TECH 6:00-7:00 7:00-8:00 8:00-9:00	16 Student Concert Strub Theatre TECH 6:00-7:00 7:00-8:00 8:00-9:00	17 Student Concert Strub Theatre TECH 6:00-7:00 7:00-8:00 8:00-9:00	18 Student Concert Strub Theatre TECH 6:00-7:00 7:00-8:00 8:00-9:00	19 Student Concert Strub Theatre DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	20
21 Student Concert Strub Theatre DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	22 Student Concert Strub Theatre DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	23 Student Concert Strub Theatre DRESS 5:15 make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	24 Student Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:15 Warm-up 8:00 Curtain	25 Student Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:15 Warm-up 8:00 Curtain	26 Student Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:15 Warm-up 8:00 Curtain	27 Student Concert Strub Theatre PERFORMANCE 6:15 Make-up 6:45 Meeting 7:15 Warm-up 8:00 Curtain
28	29	30				

2002

March

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
					1 Mac Tech	2
3	4	5	6 Mac Tech	7 Mac Tech	8 Mac Tech	9 Mac Tech
<div> <div>SPRING BREAK</div> <div>HAVE FUN!!!!</div> </div>						
10 Mac Dress	11 Mac Dress	12 Faculty Meeting Convo Mac Dress	13 Mac Dress	14 MACBETH	15 Lay Marley in 229 1:00pm MACBETH	16
17	18 Prod Meeting 238 2:00PM STUDENT CONCERT ADJUDICA-TION 6:00PM STUDIO 239	19	20 MACBETH	21 Stu Chor Mtg Convo MACBETH	22 MACBETH	23 MACBETH
24	25 Lay Dance Floor in Strub Student Concert Press Release/ flyer due this week	26 Remove Marley from 229 10:00AM Faculty Meeting Convo	27 Crew Training Meeting 5:00PM Strub Theatre FACULTY CONCERT SHOWING IN COSTUME ON- STAGE 7:00PM	28	29 GOOD FRIDAY NO SCHOOL!!!	30
31						

2002

February

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
					1	2
3	4 Faculty Concert Poster Due This Week	5 Student Concert Showing 6:20 239 Faculty Meeting Convo	6	7	8	9
10	11 Faculty Concert Press Release Due this week	12	13	14 Student Choreographer Meeting Convo	15	16
17	18	19 Faculty Meeting Convo	20	21	22	23
24	25	26	27	28 Technical Showing 7:00pm 239		

2002

Faculty Concert Production Schedule Loyola Marymount University

April 2002

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 <u>Lighting/Tech</u> 6:00-7:30 Laurence Blake 7:30-9:00 Denise Leitner 9:00-10:30	2 <u>Lighting/Tech</u> 6:30-8:00** Sarah Swenson 8:00-9:30** Shel Wagner 9:00-10:30	3 <u>Lighting/Tech</u> 6:00-7:30 Scott Heinzerling Solo 7:30-9:00 Holly Johnston 9:00-10:30 Steve Zee	4 <u>Lighting/Tech</u> 6:00-7:30 Jason Myhre 7:30-9:00 9:00-10:30	5 <u>Lighting/Tech</u> 1:00-2:30 Damon Rago 2:30-4:00 Scott Heinzerling Men <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting CAST AND CREW 6:15 Warm-up 7:00 Curtain	6
7 <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	8 <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting 6:15 Warm-up 7:00 Curtain	9 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:10 Warm-up 8:00 Curtain	10 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:10 Warm-up 8:00 Curtain	11 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:10 Warm-up 8:00 Curtain	12 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:10 Warm-up 8:00 Curtain	13 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:10 Warm-up 8:00 Curtain

Student Concert Production Schedule

Loyola Marymount University

April 2002

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
14	15 <u>Lighting/Tech</u> 6:00-7:00 Lighting Tech 7:00-8:00 Lighting Tech 8:00-9:00 Lighting Tech	16 <u>Lighting/Tech</u> 6:00-7:00 Lighting Tech 7:00-8:00 Lighting Tech 8:00-9:00 Lighting Tech	17 <u>Lighting/Tech</u> 6:00-7:00 Lighting Tech 7:00-8:00 Lighting Tech 8:00-9:00 Lighting Tech	18 <u>Lighting/Tech</u> 6:00-7:00 Lighting Tech 7:00-8:00 Lighting Tech 8:00-9:00 Lighting Tech	19 <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting 6:00 Warm-up 7:00 Curtain	20
21 <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting 6:00 Warm-up 7:00 Curtain	22 <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting 6:00 Warm-up 7:00 Curtain	23 <u>Dress Rehearsal</u> 5:15 Make-up 5:45 Meeting 6:00 Warm-up 7:00 Curtain	24 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	25 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	26 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain	27 <u>Performance</u> 6:15 Make-up 6:45 Meeting 7:00 Warm-up 8:00 Curtain

MY DANCERS

JESSICA HARPER

Jess is one of my closest friends as well as one of my favorite dancers to watch. I knew that I wanted her to be a part of my piece since the very beginning, and I was very lucky to get to work with her. The passion and commitment she shows through her dancing is such a joy to stand witness to, and amazing to have as a part of my piece. She was really the thread that held the piece together, and her performance was so amazing. Strength, courage, conviction, intelligence and beauty are words that come to mind when I think of Jess.



KATRINA DUNCAN

Katrina is so amazingly beautiful I can hardly stand it! I have so much respect for her as a dancer and as a person, I feel a very special connection with her. I'm very lucky to have met and danced with her this year. She does so much, and she always gives her full self in all of it. She is a natural mover, and her passion, warmth of spirit, and intelligence are assets that will get her far in life. I believe she is now the second ever double major in philosophy and dance – which makes me so happy because I feel like my experience at LMU in both these amazing subjects has been so rich and full, and I know hers will be the same.



DANIELLE HASKIN

Danielle is a truly great friend and dancer. She never complains and has a great attitude when it comes to everything, even when she is entirely stressed out and overworked. As a choreographer, this was a great attitude to work with, and I feel like Danielle and all the other dancers had amazing work ethics. Danielle lives very much in the moment when she dances, and I love to watch her surprise herself. She has moments where she is so exquisite and breathtaking to watch, and she can feel when that is happening. She is very hard on herself, but also good at acknowledging when she is proud of an accomplishment. I have learned a lot from Danielle.



MEGAN MISSLIN

Megan is awesome. She continuously amazes me and I think she has grown so much this year, and has much potential. She can go from being the silly crazy girl one minute to being so still and deep and beautiful in the next, which was great to watch. She was the last dancer that I asked to do my piece, and I wasn't sure if she was going to do it. In the end I really think that Megan put the missing piece into the puzzle and really made the dance work. She is really strengthening her artistry and her body, and this next year should be really amazing for her. I think of Megan as a leader and friend to all.



MONICA MILLER

Monica is one of the strongest, greatest people I know. She really thinks about all she does and comes to it with her full body, mind and spirit. She has really grown in her modern dancing in this last year, and her work in my piece was truly stunning. She has one of the most intense faces of any dancer I've ever seen – when she looks out over the audience it takes your breath away. Her work with Jess and her desire to get everything exactly as I saw it really touched me and made my process very fulfilling.





"A World Of One" – 2002



POST-CONCERT REFLECTION:
"A WORLD OF ONE"

Looking back at this last year I am amazed at all we have accomplished. Our experience as dance majors for the last four years has truly prepared us for what it takes to be a dance artists as well as a human beings. The task of creating a dance that would incorporate all I had learned at LMU and highlight my love of modern dance seemed daunting to me at the outset of the year, but the process and end result were well worth it.

"A World Of One" did not start off with a particular theme in mind, but more just out of my love of movement, music, and the relationships between people. As it progressed, I truly saw my dance as a kind of philosophical statement about how we are throughout our lives. It may seem dark at first – but the dance is about being alone, but being alone *with* other people. We all ultimately experience our lives in our isolated minds, but these minds are constantly forging relations with other people and learning together from these. Other people help us to better see who we are – but they can never do it for us. Through many connections, near misses, and lost contacts, we experience our time on this earth as unique, loving individuals.

My dancers were amazing. They brought me to tears many times and their commitment to the dance was unbreakable. I could not have asked for anything different to come from them, as they are all creative, artistic souls who brought their own personalities to the piece. The costumes and lighting were beyond anything I had hoped for, and helped a lot in highlighting the dancers, as well as the structure of the piece as a whole.

I learned so much about myself as a dancer and especially as a choreographer in this last year. I can trust my ability to use my mind and heart to create dance. I want to continue experimenting with my modern choreography, and this thesis has helped me to find my own voice.

POST-CONCERT REFLECTION:

"SOUL BREATHING" choreographed by JESSICA HARPER

"Soul Breathing" was an amazing experience from start to finish for the dancers, for the audience, and for Jess especially. This piece really marked a brave and bold transition into forging a new pathway with her artistry. Not only have I been a witness to the daring and innovative choreography that Jess has created throughout college, but I was also a dancer in "Soul Breathing". Jess' process and end result created something that was challenging, while at the same time very beautiful and strong.

"Soul Breathing" was the only piece in our Student Concert that was performed without any music. This was what made the movement exploration so deep and creative for Jess as well as the dancers. Jess is a brilliant choreographer and the lack of music really pushed her movement into the spotlight – and it worked. The simplicity of lighting and costumes also made it very apparent that this piece was solely about the dancers breath, and their bodies.

Jess was also given a chance to push herself as a teacher and experiment with many different ways in which to get the dancers to perform at the level she wanted. She succeeded in doing so, and the

piece was a beautiful and unifying experience for everyone involved.

"Soul Breathing" really took a bold step forward and gave an example of the artists LMU has educated, and all they have to offer.

MY DANCE AESTHETIC:
CARSON MURPHY
SENIOR THESIS
DANCE 461

When asked to analyze my dance aesthetic, I am initially overwhelmed by the multitude of things that come to mind. Each dancer's aesthetic and relation to dance is so different and such a personal statement – this being the reason it is so amazing, but also so hard to express in words. My personal relation to dance and what I would describe as my aesthetic have changed much over the 14 years my dance career has spanned. What I see as beautiful when I watch dance, what I choose as beautiful when I choreograph, and what I feel is beautiful when I dance are three important aspects of my artistry, and relate a lot to where I have been in my life so far and what I have learned.

I have always loved rhythm. From the time I started to move I felt a special connection with the music and the ways in which my movement related to it. Tap dancing was my first love and will always be close to my heart, and an influence in my artistry. My mother was and still is, an amazing tap dancer – and my connection to her grew stronger through our mutual love of the dance. I always got attention as a dancer for my abilities in tap, as opposed to the other forms of dance I pursued, and so tap was really what made me happy and kept me dancing. This love of

tap was what motivated me to move to Los Angeles and continue dancing at Loyola Marymount, and I never thought my aesthetic would change as much as it has from the time I started college until now.

Ballet and jazz were always fun for me, but I never felt a connection to them in the way that I discovered with modern dance. Stephanie Gilliland and Holly Johnston, two of my very favorite artists and performers, taught my first modern class. The ferocity and challenge of Stephanie and Holly's contemporary modern dance forced me to connect with a part of myself I have previously not known. The explosiveness and passion displayed by modern dancers had always fascinated me in ways that ballet did not, but I never felt that connection within myself until I began taking modern classes when I was a sophomore at LMU. Modern has since become my new love. The animalistic, fearless dancing involved in TONGUE has forced me out of my shell as a dancer and helped me to embrace the passion and love for dance, movement and life that is within my soul.

Although this specific form of modern is what first moved me, I feel more of a connection to classical, ballet based modern like Paul Taylor or Jose Limon. The experience of being able to dance works by Jose Limon, Laurence Blake and Sarah Swenson inspired me in terms of their use of the music and its' relation to the movement of the body. The rhythm that moves me in my tap dancing finds itself satisfied in a different and very

complete way when I am doing this style of dance. TONGUE is much different in that there are no counts in the dancing; it is very breath based and a felt experience – which can be very rhythmically interesting also.

I would describe my evolved personal aesthetic to be ballet based, classical, and very musical modern dance. Paul Taylor dance company is the company I dream of dancing for, because of his genius and the diverse repertory the dancers get to perform. When I first saw his dance, "Esplanade", I knew that I would forever look at dance in a different light. The feelings of joy and the relation of the dancers to each other, as well as the audience, moved me to find that within myself. I enjoy dance that inspires the audience, dancer and choreographer on all different levels – emotional, physical, intellectual and spiritual. Dance should make you laugh, cry, scream, question, smile, move and continue the tradition by making more art.

Dance has always been fulfilling on many different levels for me – it has been my way to know myself, get closer with my family, meet friends and explore my artistry. At this point in my life I feel like it has blossomed to become an amazing celebration of the spirit within myself and everyone else, and the way that I live, breath and function as a human being. I want to continue to dance and share my art for the rest of my life, and I know that I will in some way. Life always surprises you and I embrace the entire unknown that is in front of me - with dance as a very important tool

in learning from and experiencing all that I encounter in the very best way. I truly believe that dancing is an expression of the spirit of humanity in all of us, and that all art is a way of getting to better know yourself and the world. I never want to stop learning and I want to help others do the same.

AN AESTHETIC SURVEY:

JESSICA HARPER

Jessica is one of the most amazing, free spirited, and strong women I know. I have been lucky enough to share my time at LMU with her and watch her grow as an artist and a human being. Her dedication, passion and creativity have always stood out, as I know they will throughout her life, and she has built a strong foundation that will take her very far.

Jess has been dancing since she could walk, and she comes from a family of performers. She is amazingly well rounded and goes into any class with the knowledge and capability to accomplish it all. Although a compelling jazz dancer, Jess' true love is for modern dance. Her background in jazz gave her refined technical ability as well as the drive and focus to dominate any class she is in. With these skills natural to her, she has developed into a breathtaking modern dancer.

With the contemporary dance company, TONGUE, Jess has found her calling. The use of gravity, risk and athleticism only encompass one of the many facets that Jess loves about TONGUE. Ever learning and questioning, Jess takes her artistry with her in all she does – as do the members of TONGUE. It is about a transcendent spiritual, emotional and physical journey that they embark on together, and that Jess would find fulfillment in.

Jess is a creative spirit who has the fire in her heart to accomplish much in her life. With her commitment to her training and her amazing strength she will continue to dance and share her art with others.

What is Dance?

When I think about the question, 'what is dance?', I first think about what dance is to me personally, and why it is that I choose dance as a way to live my life. I dance because it serves as a means for me to express myself. I dance because it makes me feel the most alive. I dance because of the lifestyle. I dance for *me*, to get to know *me*, to love *me* – and then to share all of this with others.

I am not the only one that has thought of this, and I am not the only one who dances – because everyone can dance. Not all people will admit to it – but dancing is one of the ways in which the human body expresses itself that we can all take part in. Dance is freedom. It is not being bound by constraints and being able to move freely in your body. It is a mode of expressing that has been practiced for thousands of years and will continue to be practiced as long as human beings live and wish to communicate.

Let's look at some of the other ways in which we can look at dance.

"Dance is a transient mode of expression, performed in a given form and style by the human body moving through space." (Joann Keali'inohomoku, from *Dancing: The Pleasure, Power and Art of Movement*) Dance is rhythm. Dance is breath and energy and desire. Dance is a form of expression through the use of

gesture that uses the elements of time, space and energy to communicate.

Dancing is natural. It is what we do to "bring order to disorder". (Lady Walquer)

Dancing is a way of narrating our lives. Dancing gives our lives meaning and defines our humanity. Dancing is our way of redefining and making sense out of our lives.

People dance for so many different reasons, and every culture in the world dances. Richard Krauss looks at some of the reasons people dance in his book, *History of the Dance*. Dance can be used as a form of social affirmation, or as a means of religious worship. It can be seen specifically as an art form, "an outlet for self-expressiveness and creativity". It can be used as an expression of nationality and pride. It can also be seen as pure social entertainment, or as a recreational outlet. It can be used as a form of courtship, a means of education, as one's occupation or as a therapeutic tool. The way that we choose to use dance, whether it be as a recreational activity or as a profession, determines the level of proficiency and investment one will have with dance and the many elements involved.

There are many ways in which dance has been shown to draw on a connection between our human existence and the forces apparent in nature. In the Hopi culture of the Southwest they use dance to "get in touch, quite literally, with the forces of nature that govern the world." (Jonas, *Dancing: The Pleasure, Power and Art of Movement*) This is the case for many cultures – the dance is performed for a spirit audience as opposed to an audience of

spectators who have paid to see the dance performance. In Indian culture, the gods dance as well, so dance is a way of becoming closer to the divine. For this reason, dancers in India have always been regarded very highly – which may surprise those of us living in a western society that tends to look down on the arts and dancing. Isadora Duncan, one of the great pioneers of modern dance, also drew on nature for her inspiration in dance. What was so striking and different about her was the way that she “aimed to transform natural movements into the stuff of art.” (Susan Au, p.161)

We in our western society tend to think of the image of the ballet when we talk about dance, but dance is and has always been so much more than that. Ballet has long been a very structured, narrative form of expressing a story – and dance encompasses a far wider range than that. We have seen examples of other ways dance has been used in relation to nature – but in also in Western dance we saw a major shift brought about by modern dance, in the way that dance as a performing art was viewed. Starting with Duncan, but moving swiftly to dancers like Paul Taylor and Merce Cunningham, we saw a redefining of the traditional place dance fit in our society. Starting in the 1950s, modern dancers began to look at the ways in which the fundamentals of dance had always been used, and radically reshaped them. The form that had always been assumed was now dropped, and the fundamentals of dance were reshaped to fit an ever-changing set of creative human beings. Yvonne Rainer put it well in the following manifesto:

"NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendence of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved."

Let's now look at the elements that make up dance, so that we can better see the different ways in which they are used. All dance uses gesture, as well as the bodymind connection and the elements of time, space and energy to convey meaning. Time is the first of these elements and the part that relates back to the rhythm of our life. We cannot imagine our lives existing without time, and it is one of the most basic yet powerful parts of our everyday lives. There needs to be an organization of this time within the dance though, which can be either based on the breath of the body, or more metered in its' arrangement. The tempo and duration of the dance also fall under this category, and are things that we notice right away when observing any kind of dance.

Our temporality is part of what makes us human – without time we can have no awareness of existence. Time is of the essence – the essence of who we are and what we are to become. Our ideas of past, present and future and the ways in which we look at life spans all rely on our idea of time. Dance exists in time, of course, but it also offers us a way of reshaping time – in our use of tempo, duration, meter and pulse.

The element of space concerns the use of level, path and shape. The level that the dance is using can be either high, mid, or low level movement – and usually the most affective dances use all three of these levels. When referring to path we can talk about the dance using axial pathways that stay in

one place primarily, or using locomotor pathways that move through the space in either an indirect or direct manner. The shape of the space used is either symmetrical or asymmetrical in their design. Shapes can be very angular or very curvy, and can be made with any or all parts of the body.

In Laban Movement Analysis the space effort is seen as having the most consciousness involved in its activation. Gestures can demand either a direct or an indirect attitude toward the space, all in the power of the dancer or choreographer. There is so much room for creativity in the use of space – and this is part of what modern dancers in the 1960s and 1970s were rebelling against – traditional notions of how space should be used. Ballets almost always occur facing the audience and in symmetrical patterns, so choreographers like Taylor and Cunningham began to experiment with using the space in radical new ways. Space is three-dimensional, and will always involve human bodies and objects. Beyond this, and the basic laws of physics, there is room for any movement in any way that your mind can imagine.

The energy found in dance is the third and often the most important element we find. The philosopher Suzanne Langer argues that it is the energy, or vital power, of dance that sets it apart from other forms of art. When we are talking of energies found in dance we could be referring to indulging, passive qualities or more aggressive, fighting qualities. The energy that we use in our dancing can be categorized as free or bound, sustained or sudden, strong or light. Different kinds of dance and different cultures use different qualities or

combinations of these qualities, and this in turn has an effect on how we feel about the dance.

Dance can use these three categories of space, time and energy in many different ways, and this is where we see different styles and meanings of dance emerge. Ballet uses these elements in a very traditional and predictable way, for the most part. Modern dance pioneers, like Trisha Brown or Paul Taylor, have tried to radically redefine our notions of space, time and energy through their work. One of Taylor's very first pieces, *Duet* (1957), was a radical interpretation of these elements, in which "he and his pianist remained motionless for the duration of the dance, which was accompanied by a 'non-score' by John Cage." Brown's *Man Walking Down the Side of a Building* (1970) depicts a man using a hitherto neglected space to conduct his dancing on. These choreographers, and many other choreographers before and since, have made an effort to not allow us to fall into a predictable use of the elements involved in our dancing and to continue to grow and try new things in our bodies as well as our minds.

There is something absolutely ineffable in a good dance, for dance tries to "find the movement that the words don't say." (Daniel Nagrin, 79) All dance involves gesture, no matter what culture it is found in. Gesture can be defined as "a single movement or....series of movements which may or may not have literal meaning. A gesture can be performed by any part of the body..." (Judy Scaln, operational definition) In every day life we tend to use very literal

gestures like waving or smiling, but dance tends to use more abstract and symbolic gestures to get its' message across. Often these gestures are taken from things we do in everyday life, and then exaggerated or abstracted so that they are made into "dance". Gestures span across cultures and age groups, they are a way of communicating on the body level without ever having to speak. This should show us, once again, how dance is so truly human at its' core. It is the only universal means of communication and expressing that we all have. Although dance is universal, it's amazing to look at the different ways various cultures choose to use their dance, and the kinds of elements that come forward in their style.

The kinds of movements and ways these elements are used in each culture's dance reflects the climate and land that they live in, and also the things that are important in their lives. We can look at hula dance and see fairly easily that this kind of dance originates from near the water, due to the undulate, flowing qualities seen in its' gestures. We can see that African peoples rely heavily on the earth for their survival, and so their form of dance is very grounded in its' movements. Each kind of dance tells us a little about the people that are performing it – which is fascinating to me. It's as if we have this whole world full of people that are all primarily the same in our genetic make-up, but how we choose to express ourselves is so very different from each other at times. There is something common that we can all relate to in certain forms

of dancing, and this quote on the feelings and qualities evoked when Isadora Duncan danced is beautiful in describing this –

"It is far back, deep down the centuries that one's spirit passes when Isadora Duncan dances; back to the very morning of the world, when the greatness of soul found free expression in the body, when the rhythm of motion corresponded with the rhythm of sound, when the movements of the human body were one with the wind and the sea, when the gestures of a woman's arm was as the unfolding of a rose petal, the pressure of her foot upon the sod as the drifting of a leaf to earth." (Jowitt, 69)

This should all tell us something profound about dance. It is obviously a thread that connects all human beings, and it's not usually given much credit in our modern western society. We tend to be too materialistic and very "mind" oriented, our focus has gotten too far away from what our bodies are trying to say to us – what they really want to do, which is dance. We strive so hard to discover as much as we can about the world that we live in through our advancements in technology and science, and sometimes we overlook that which is most obvious and fundamental in order to extend our awareness. Through dance we can learn where words continually fail us, and through the movement of our bodymind - through our dancing - we can extend our awareness of the world in which we live.

In answer to the question of 'what is dance?' I would say many things. Most fundamentally though, dance is a form of expression through humanistic elements we all share, no matter how different each culture's interpretation may seem on the outside. We are all connected by the fact that we DANCE. As Paul Taylor says in his autobiography, Private Domain, "Dance is as limitless as

the universe, so full of possibilities and golden dreams that it can be anything that one cares to call it."

*"Dance, when you're broken open.
Dance, if you've torn the bandages off.
Dance in the middle of the fighting.
Dance in your blood.
Dance, when you're perfectly free."*

-Jelaluddin Rumi

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A CAREER REFLECTION SHEET:
SENIOR THESIS
DANCE 461

General Questions:

What am I most excited about after graduation?

I am most excited about the fact that now I am free to structure my life as I see fit and the many possibilities that are open to me. Being able to read anything I want, without projects and papers looming over the horizon, unless I choose for them to be.

What am I most afraid of?

Being able to determine my own structure entirely is also one of my greatest fears! I tend to do better when I am insanely busy and have millions of things to do, so I will need to make sure I create a structured lifestyle for myself in the coming year.

Everything everyone has told me I should do after I graduate:

Everyone tells me that I should definitely take time off to pursue a professional career and just enjoy being done with school for awhile. This comes right before everyone tells me how much they see going back to school in my future for law, dance, philosophy, physical therapy – you name it.

Everything I wish – but think cannot come true:

My dream life right now is to live here for one year, work and dance and have fun, then move to New York with my brother and begin a professional career there. I would love to dance for Paul Taylor at some point, continue to choreograph and forge new, dynamic relationships with all the people I meet, and just enjoy living and dancing. It goes on from there - but that's the beginning of it, and although I have my doubts sometimes about the specifics, I know it will all work out.

Skills Analysis:

Dance:

I feel like I am a pretty well rounded and strong dancer. I feel most confident in tap and modern, I could teach tap and make a living doing that and hopefully dance as a professional modern dancer.

Academic:

I feel very good about my education and my ability to utilize it. I will never stop growing or learning, and hopefully I can go back to school at some point.

Interpersonal:

Good, sometimes I let myself become too affected by what others are going through but for the most part I believe this is a good quality. I have wonderful friends and family whom I have very healthy relationships with.

Intrapersonal:

This can get a little crazy at times because I love analyzing everything, myself included. I have gotten much more comfortable with listening to myself and following my heart and instincts, instead of always over-analyzing.

Plans to address challenge areas or to build new skills:

I need to work on really trusting myself and my body – not stressing about everything as much as I do. Letting go of things I cannot change and just enjoying who I am and living in the moment. I also want to start going out on auditions because I still haven't ever gone to a real, professional job audition.

How to prepare:**First year plan**

Live in Santa Monica and enjoy the beach with two of my very closest friends. Work and gain experience in the field of physical therapy this summer, as well as continue teaching at my current tap job. When school starts up again in the fall, hopefully I can still work part-time at Marina Physical Therapy, but also teach more dance at the Foundation and possible work as Carol's assistant. I plan on doing a lot of yoga to keep up my strength, but take a little time off of dancing to heal some injuries that have been bothering me. After that I would like to rehearse and take class with TONGUE, and take advantage of all L.A. has to offer.

3 year plan

Move to New York City with my brother and a few close friends, live in a tiny apartment and love it!!! I want to dance as much as possible and gain a lot of experience while still continuing to choreograph, travel, and educate my mind.

Long range plan

Dance professionally, then go back to school for my master's and doctorate degrees in dance, physical therapy, law or philosophy. (maybe a couple of the above, eventually) I would like to live in New York, possibly Europe, and maybe end up back in Montana with a family if that ever becomes a part of my life.

What have I actually started or put into motion:

I have found a place to move into when the lease is up on my house, and I plan to live there for the next year. I have jobs lined up for the next year that will help me pay my rent (!) as well as educate me as a dancer and human being. I have people I can dance with and the Alumni Concert to look forward to performing and choreographing for.

Personal and professional contacts:

My family and amazing group of friends. Judy, Scott, and Damon. Holly Johnston, Stephanie Gilliland and the rest of TONGUE. Carol and Steve Zee.

Where will I live?

Monica Miller, Kelly McBeath and I will be living in a cute, 3 bedroom apartment in Santa Monica right by 3rd Street Promenade.

Do I have a financial cushion?

I do not have a financial cushion of my own, but I do know that I will be working full-time and making enough to support myself. I also have my family, who are amazingly supportive and will help me if I need them to.

What will be my financial obligations?

I will need to pay my own rent, as well as pay for any extra perks that I may desire - clothes, going out, etc. My parents will still help me out with food and my insurance for awhile.

Do I have a car?

Yes, I do.

Will I need a car?

For the next year I will certainly need my car, but after that I am not sure.

What else will I need?

I will need some new furniture for my apartment, and to just enjoy myself.

Where will I study dance?

I will take yoga at Yogaworks or Santa Monica Yoga close to my apartment. I will be able to take class with TONGUE at LMU, as well as come back and take classes once school begins again, which is SO great. I will take classes at EDGE as well as Westside Ballet.

Dance Support System:

Holly Johnston, Stephanie Gilliland and the rest of TONGUE
Judy and Scott
Carol and Steve Zee
My family

LMU support mechanism:

All the teachers in the dance department, Judy, Scott, Damon and Gary
All of the wonderful friends I have made along the way!

Alumni contacts:

Holly Johnston in Los Angeles
Jody Mclean and Katie Suess in NYC
Sara Templeton in San Francisco

Other support system:

My amazing and ever-supportive mother, father and brother
My friends – Libby, Jess, Monica, Kelly, Pat
Larkin

Practical Job three options:

1. Dance teacher
2. Physical Therapist
3. Entertainment Lawyer

Desired Job three options:

1. Professional dancer
2. Choreographer
3. Teacher

Summary of Courses

Fundamentals of Dance Composition I & II

- Learn the basic concepts involved in dance and dance composition: space, time and energy
- Learn to speak, read, and write about dance
- Participate in movement studies pulling from a variety of different themes or places
- Learn to work with partners and in group to create studies and become comfortable taking and giving weight
- Establish a sense of community among fellow dancers
- Keep a journal of our progress and experiences in order to better be able to write and speak about dance
- Learn to integrate all we learned with the rest of our lives outside of the dance department

Orientation to Dance

- basic introduction to what it is to be in college as well as a dance major
- weekly "support group" used to answer questions as well as get to know our fellow majors and further strengthen our sense of community
- helped to focus us on our career goals and educate us by watching videos, reading, and listening to guest speakers on various topics

Styles and Forms

- gave us a more in depth analysis of composition aspects involved in making a dance/dance study
- touched on the history of dance by reading articles and watching videos on famous, influential dance artists in order to see their choreographic techniques/aesthetics
- introduction to basics of Rudolf Laban's ideas, a more in depth look at concepts of space, time and energy elements
- worked on studies with and without music, alone and with partners or in small groups in order to become more comfortable composing dance studies

- looked at many different approaches to dance composition
- looked at many different ways that music and dance can be used together
- worked on finding our own dance aesthetic

Laban

- Learned, in depth, the concepts inherent in Laban Movement Analysis, including: Laban notation, patterns of total body organization, and Bartenieff fundamentals
- Utilized and further familiarized ourselves with these concepts by using them in movement studies
- Wrote papers linking what we learned in class in a more "academic" way with what we had studied about dance and Laban specifically
- Worked on our movement observation skills
- Became more comfortable with our choreography and improvisation skills

Dance History

- Studied the history of dance from the time of the ancients up through the 21st century
- Watched videos, read books and used movement that focused on various different styles and time periods to better understand the dance of the time as well as how it influenced dance as we know it today
- Each chose one dancer or choreographer to analyze and share what we found with the class, which gave us all the chance to learn more about a wide variety of historical and current dance personas

Kinesiology

- studied the basics of the body, including structure, alignment and function
- went much more in depth and looked at HOW the body functions the way it does, muscularly, in terms of our nervous system, as well as our organs
- looked at our bodies in relation to our dancing, and learned the proper way to treat our fantastic instruments
- learned exercises used in pilates and gyrotomics to better facilitate this proper usage
- learned (fairly strict) view of nutrition

To Dance is Human

- learned about dance as it relates to all cultures – we listened to speakers, watched videos and read about a variety of types of world dance
- made our own "cultural basket" and looked at the ways that our culture has influenced our lifestyle and bodymind
- looked at the bodymind relationship in many different cultures
- looked at dance in L.A. to better understand our place in the world of dance
- generated interest in stories of human experience by listening to many people's stories and then telling our own
- practiced learning through many different modes - asking a lot of questions, moving, or listening
- established a strong sense of community within the class

Principles of Teaching Dance

- studied books on learning – different types and methods
- kept a journal throughout the semester that focused on one technique class we were in and what we risked, learned and changed
- we came up with our own class plan for a semester technique class (we looked at many sample class plans to help)
- we gave sample technique and improvisation classes to the rest of our class to get practice actually teaching and get feedback from the rest of the class

Music for Dance

- learned music terminology and how to recognize and write note values in musical notation
- learn definitions of basic musical and rhythmic components
- learn how to compose music on the computer/music lab
- learn how to play four different types of African drums, learn many songs consisting of various different parts
- learn how to actively listen and engage in playing and learning music in a large group

Dunham Technique

- learn about Katherine Dunham, how she started her training, what she did with her technique, etc.
- learn fundamental components used in her style – consisting of barre, floor, and across-the-floor phrases
- learn about discipline and rigorous training, i.e – "what it takes to be a dancer"

- overall, learned to take what you can learn and leave the rest behind...there were many good lessons about love and passion and courage, as well as many things that were outdated and unhealthy for our bodies

Balinese Dance

- learned about Balinese dance technique – what the basic components are, how to execute them, and how to perform them
- listened to Balinese music and learned to relate the movement to the music
- was able to participate in performance of traditional Balinese style, integrating the movement, music and costumes essential to the dance form

Ballet V

- intense, challenging, in depth ballet technique class (all four years)
- focus not only on execution of the steps and knowledge of vocabulary, but also on performance aspect of ballet (coordination of the head with the rest of the body, stamina, and effortlessness)
- awareness of proper ballet etiquette
- ability to prepare and teach combinations and relate to the accompanist

Tap III/IV

- knowledge of tap vocabulary and steps
- worked on articulation as well as speed in executing steps and combinations
- watched videos, read articles on various famous tap dancers and jazz musicians
- wrote papers on performances we saw in order to gain more information about tap in our dance culture today
- gained knowledge of music structure (how many bars in a chorus, etc.) and how it relates to tap choreography as well as phrasing
- worked on tap improvisation skills

Advanced Commercial Jazz

- worked on obtaining a high level of skill in executing advanced jazz moves and tricks
- focused on conditioning and strength
- covered a wide array of styles and worked on the performance involved in each
- practiced how to audition for a job in the world of jazz dance